

NEW PUBLICATIONS.

THE APOSTLES' CREED, TESTED BY EXPERIENCE.
By CHARLES R. BAKER. Octavo, pp. 123. New-York: Thomas Witaker.

This handsomely printed pamphlet contains a series of lectures on the Apostles' Creed delivered in the Church of the Messiah, Brooklyn, by the rector, the Rev. Charles R. Baker. The literature of the Creed already comprises a great library to which theologians and preachers of every religious communion have contributed generously of their knowledge and faith. This new study of the fundamental canon of Christian doctrine is remarkable chiefly for the method employed. The author considers it self-evident that the life is the essential thing in Christianity, and aims to prove that the Creed is "the necessary expression of the experience of every man who is really living in the Christ." In these lectures he takes up the ancient formula sentence by sentence and subjects it to the tests of Christian experience. Instead of examining, analyzing and proving each statement of the Creed dogmatically, he strives to find in each believer's spiritual experience ground for a complete understanding of the truth. That is to say, the first article expresses the Christian consciousness of the fatherhood of God the second the same consciousness of the divine nature revealed in the life of humanity; and the third the same consciousness of the operation of a divine agency within the heart working outward. The method has the merit of originality and is applied with logical skill. The following passage illustrates not only the form of argument, but the liberality and breadth of the author's views:

"But where does the consciousness of the Christian find the Holy Catholic Church? Only in that large body of Christ of which these are the different members. There is no room in the consciousness of all Christians, however much opposed to it their theories may be, under all this external diversity there is a substantial unity. Our sentiments, our aspirations, are the same. We are the heirs of all, without thought of the different sources from which we receive them. In our hymns, in our psalms, in our liturgies, in our hymns of adoration, first-class private family; city or country, city or country, No. 6, at 1317 Broadway. COOK—First-class private family; cook and excellent laundryman. LAUNDRIES—First-class private family; city or country, No. 6, at 1317 Broadway. CHAMBERMAID and STAMMERS—Has throughly understood all the details of her business, at 1317 Broadway. WAITRESS—First-class private family; city or country, No. 6, at 1317 Broadway.

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NOTES ON THE CULTIVATION OF CHORAL MUSIC AND THE ORATORIO SOCIETY OF NEW-YORK.

By H. E. KREHLBELL, 12mo., pp. 106. Edward Schubert.

An interesting memorial of the work of the New-York Oratorio Society, with all the programmes of its eleven seasons, and a full story of its origin and management, is furnished in this handsome book, written in an admiring spirit by a critic who has made a serious study of musical enterprises. The zeal and industry of the society give it a very high place among the amateur choruses which have labored for the advancement of art in New-York and from various causes which it was a part of Mr. Krehbel's task to explain, it shows much more vigorous and promising life than ever appeared in the best of its predecessors. It has certainly presented during its short career a noble list of great works; and although suffering from changes of membership, as all such societies do in the midst of a shifting population like ours, it is continually obliged to turn back and retrace familiar ground, it has always been animated by an ambitious and progressive spirit. Mr. Krehbel's book, intended at the outset only as a sketch of this enterprising association, grew under his hands to the larger purpose indicated by the title. He gives an account of the origin of amateur chorus societies in Germany—which is much later than most people probably imagine—and he mentions some very curious facts respecting the meagreness of the agencies upon which the greatest masters had to depend for the interpretation of the works which are now ranked among the larger musical classics. Handel never had a chorus more numerous than one of our modest church choirs; Bach worked with only three voices in each part; and Mr. Krehbel rightly calls it "one of the miracles of art" that the old composers "should have written in so masterly a manner for forces that they could never hope to control." A discussion of the influence of the early Church upon music brings our author to the subject of singing societies in this city; and he gives an entertaining account of some of the choruses which flourished and faded here, before the formation of the Oratorio Society in 1873. His narrative does not profess to be exhaustive, but it covers a great deal of ground, and contains an abundance of matter which connoisseurs will read with satisfaction. There are some very interesting points in connection with the first musical enterprises in New-York, and the author's narrative of them is most instructive. Professor Wright and the trustees of the Academy address the principal and proprietor.

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